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College News

Vol. 8 No. 24 WELLESLEY, MASS., WEDNESDAY, APRIL 28, 1909 Price 5 Cents

Professor Taussig's Lecture

On the afternoon of Friday, April 23, in the Physics Lecture Room, the members of the Department of Economics had the pleasure of hearing Professor Taussig of Harvard speak on "Some Aspects of the Tariff Question, and its Relation to Wages." Professor Taussig's language was so simple, and his material was arranged in so clear and logical a form, that those who were present felt they had received a very comprehensive and intelligent grasp of the subject.

His main purpose was to refute the theory commonly held in regard to the price of a commodity; namely, that a high cost of producing a commodity results in a high price, and that a decreased cost of production has the opposite effect. He showed that this theory has been proved false, because in the United States commodities sell at low prices, although the cost of production has been high. The reason for this is found in the great efficiency of the labor used in production. Any commodity can be produced almost anywhere, provided the producer is able to pay the increased cost of production. As Adam Smith said, we can produce ice in Florida and lemons in Maine, although they would be exhorbitant. Raw silk could be raised in California just as easily as it is in Japan, since there is no difference in the climatic conditions. But the cost of production is too high. We can do other things better; every community should do that for which it is best fitted. To produce efficiently then, results in ability to sell at a low price.

In general, relatively high wages are paid in the United States to laborers, not because of the high duty, but on account of the efficiency of labor. The negroes in the South receive higher wages for growing cotton, than the laborers of the East Indies do; because the negroes are efficient. Since the Americans can raise the cotton well, they can export it, and sell it at a low price. Some producers sell half of a commodity abroad at a low price, while receiving a high price for the other half at home. This phenomenon is due to a monopoly.

In the case of relatively ineffective labor, to turn from the theoretical to the practical side, home industries must be protected, and this has led to the high protective system. For a half-century, now, this subject has been before the public, and various remedies have been proposed. One of these has been to sweep the protected industries entirely away; but such a scheme would be most impractical at this stage of our industrial development. Some years ago it would not have been so difficult. Many would have been thrown out of employment, to be sure, and it might have taken some little time to find new employment; it would have been a disagreeable arrangement for the time being, a sort of "surgical operation." But now such a readjustment would be absolutely impossible. To abolish certain industries would ruin thousands of people, and to take away the means of protection would have a like result. In the present condition, the only remedy, according to Professor Taussig, is to stop where we are. The protected industries are firmly established, and can be overthrown only at the cost of great inconvenience and loss. But we can refrain from building up any more industries of the sort.

The Freshman Barnswallows

Saturday evening the youngest Barnswallows tried their wings. Their flight was not directed downward toward the level of the Barn's average production, but upward toward something good in itself. It is not too much to say that "Pan's Princess," by Elizabeth Hart, 1912, surpasses in conception and execution any of its original predecessors. It has set a new standard for our original plays, a standard which the intellectual interests of the college endorse most heartily. "Pan's Princess" is a masque in blank verse. Time, the reign of Charles I. Place, England, still under the spell of Elizabethan elf-lore and full of Watteau shepherdesses from the court.

Before the presentation of the play Miss Butterfield, President of the Barn, called a short business meeting, in which she stated that, after paying all the expenses for the current year and reserving a sufficient amount in the treasury to begin on next year, there remained $500.00. She suggested that this surplus be given to the Students' Building. Her suggestion was put in the form of a motion which carried unanimously.

Miss Butterfield then read the cast of the play:

Pan ..... Ruth Hobbes
Pim, an elf ..... Helen Wilson
Aeolus ..... Katherine Brown
Princess of France, disguised as a shepherdess, calling herself Amyrillis ..... Helena Meredith
Lord Buckingham, disguised as a shepherd, calling himself Antigones Marion Johnson
King Charles ..... Helen Stimson
A Lady of King Charles' Court ..... Florence Talpey
A Gentleman of King Charles' Court .... Katherine Mortenson
Elves, Shepherds and Shepherdesses
Courtiers.

Committee:
Dorothy Summy, Chairman.
Myra Martin
Marguerite Milne
Alice Whittemore.
Rosella Woodruff
Lorraine Milliken, 1911
Helen Owen, 1910
Margaret Shepherd, 1909

Coach—Charlotte Lyman.

A prologue, accompanied by soft music was given charmingly by Katherine Bingham, President of the class of 1912. Then the curtain rose, showing Pan, seated in a dell, playing on his pipes. There followed a dance of the elves, which was interrupted by the entrance of Aeolus. The Wind tells Pan how she sympathizes with his yearning for mortal love and how, to satisfy his longing, she has driven upon the rocks, the ship bearing the Princess of France who comes to England as the bride-elect of King Charles. Thereupon, Pan and his elves assume the form of shepherds, in order to ensnare the unsuspecting Princess who approaches, escorted by Lord Buckingham, both in disguise. Pan reappears and offers to the weary wanderers such entertainment as his home affords.

The second act showed the woodland home of Pan. The transformed elves bring fresh straw to make a bed for the tired Amyrillis. Pim offers her a bowl of milk for which she thanks him with a kiss and falls asleep. The elves then spread a banquet for Pan and Antigones. A potion in the wine soon overpowers the luckless Antigones. The sprites bear him off, singing a dirge.

The third act discloses the cave where Antigones is to sleep his life away. Pan exults in the possession of the Princess, which this disposal of her protector assures him. But Pim, moved at the fate of one whom the Princess loves, tells how she has kissed him and how for her sake, he will leave a flower on the unconscious Pan, cries out that this one act of kindness has broken the spell and hurries the elves away. Antigones awakes, finds himself in an unknown spot and separated from the Princess. With great anxiety he awaits the dawn. King Charles enters disguised and they set out together to search for Amyrillis.

They came upon the Princess who is singing of her wedding day, and the Princess and Buckingham continue their way to the Court. This scene by no means came up to the preceding, in spite of the sweet singing of Melba Campbell, who graciously lent her voice to the Princess, the action did not move the plot forward sufficiently.

The fifth act was an excellent climax. It was, in some respects, the best one of all. It consisted of the necessary denouement, the presentation at the palace of the shepherdess Princess to the King, and a charming epilogue, spoken by the Princess. The Lady and Gentleman in this scene were the most successful actors of the cast from the point of view of facial expression. Indeed, all the courtiers excelled in this, the most difficult histrionic attainment. From a point of beauty they excelled any group of supernumeraries that the Barn has ever boasted.

The one thing that fell below the high standard set by the author and the committee was the acting. The lines were spoken intelligently and sympathetically, especially those of Pan and the King. But one missed facial expression and the individualization of the principal characters. Pan failed to impress his personality strongly on the audience. He did not seem responsive to the author's conception. Generally speaking, the characters lacked color and that clear-cut individuality necessary to an entirely successful performance.

The analogy struck in the epilogue between the adventures of the Princess and the history of 1912 was very happy in its veracity. They have been among us as gentle shepherdesses. But the masks have fallen and we behold the Princesses. We are glad and proud to have them here. We feel that they have made good and that "Pan's Princess" is only the debut of a successful and scholarly career. We are grateful to Elizabeth Hart for setting up the criterion of *literary value* in the original plays written for the Barn.

College News

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EDITORIAL

There is a difference of opinion as to whether we cry because we are sad, or are sad because we cry; but the scientific opinion seems to incline to the latter view. Perhaps our complainings are not so much the result as they are the cause of our discontent; and the evils of college life might get quite thin and pale if we should deprive them of their customary sustenance of attention, which might very well be used in the more worthy and exciting pursuit of elusive college virtues. But whether a respite of complaining would have any effect on the evils themselves or not it seems quite probable that it would change the spirit of the college. It is uncomfortable to think that if that spirit should suddenly be made visible it would most easily take the form of a near-sighted and cantankerous old woman; for the spirit of the college is a soul that is in all of us as God is in man. Surely it should be a very beautiful and hopeful thing, this college spirit; and it would be so if we should undertake to express the beauty of our Alma Mater and forget the dust which must cling to her robe because of its very ampleness.

It isn't as though our common joys as Wellesley girls were few and easily exhausted; we know more than we could ever count; and there is an inexhaustible supply still waiting to be discovered. It is a keen pleasure, just to walk through the corridors to see how many good friends there are to smile at you. Afterwards the Boston streets with their unheeding crowds make you a little lonely until a Wellesley girl appears; then, suddenly, whether you stop to speak to her or not, you suddenly feel that it must be a very forsaken corner of the world where the name of Wellesley will not yield you friends. Then, we all know the pleasures of discussion, of matching your wits against better ones and learning thereby to know yourself, of suddenly discovering a complete and logical set of opinions which you had no idea were in existence anywhere—to say nothing of being in your possession. It is a voyage of discovery, this journey through the chaos of your own unformed mind; and discussions do more than make a map of the land as it lies; they separate the land from the sea and the sky to give it shape. Discussions are not alone in their work; for the function of the "academic" is not limited to increasing our store of facts and theories, it does much more serious and far-reaching work. It is hard to remember which lecture it was that suddenly awoke a faint desire to be something, or which set of lectures fanned that desire into a blaze of ambition. But it is quite easy to see that there was a change after which you were a different being with a life of purpose and dignity. Ideals that were vague and rather unimpressive in preparatory school days, under the molding of the new responsibilities of community life became clear and insistent in their demands upon conduct. Altogether it seems as though Wellesley had breathed into the old body, a new woman, soul of her soul.

We have all of us known these joys at one time or another; and small evils of which a few of us complain seem rather pitiful beside the tremendous good that we all know. The trouble is that they are not disposed to keep their own insignificant size, but, like the genii of the Arabian Nights, when once unbottled they grow and spread until they darken the whole sky. Then we are afraid and go around with gloomy brows under the shadows of our own creation. It would be pleasant if we could set free a sunnier genii!

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May we make a suggestion concerning the length of Free Presses,—a most cautious suggestion, for we would by no means check the stream of voluntary contribution which makes the *News* more than a mere chronicle of events. A suggestion not from the editor's point of view,—for everyone readily agrees that *she* has no other aim than to fill up space,—but from the standpoint of the reader who does not take the time to read through the Free Press of eight or nine hundred words. The long Free Press is sometimes good—it needs the space, and justifies the taking of it,—but too often our ideas get to rambling when we let them loose in a column, and our effort is wholly lost. The success of a Free Press lies in its terseness,—it must be quick and to the point. It is to avoid this ruination of excellent and pertinent ideas by too many words that we humbly offer this suggestion.

K. P.

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Notice

It is again necessary to call the attention of our *News* contributors to the fact that all contributions must be written on but one side of the paper and if the production is lengthy, pages should be numbered. This is generally well-known and seems to be becoming generally disregarded with the result of time-consuming, puzzling and laborious copying on the part of the editors. All contributions must be handed in to the editors or at the *News* office by Friday afternoon.

College Calendar

Friday, April 30, 8 p. m., in Billings Ball. Lecture by Dr. Anna Youngman.

Saturday, May Day.

Sunday, May 2, 11 a. m. Service in Houghton Memorial Chapel. Sermon by Dr. J. Ross Stevenson.
7 p. m. Vespers, with missionary address.

Monday, May 3, 7.30 p. m., College Hall Chapel. Reading by Katherine Jewell Everts of "My Lady's Ring," a comedy by Alice Brown.

Wednesday, May 5. Address by Prof. Frederick Robinson on "Celtic Folk Lore."

College Notes

Dr. Anna Youngman of the Economics Department will lecture in Billings Hall Friday evening, April 30, at 8 o'clock. Her subject is "The Tobacco Wars of Kentucky and Tennessee." All interested are welcome.

Will any student who might like to gain settlement experience this summer, helping on fresh air work in New York City, in return for her board, kindly see Miss Balch in her office hours.

The Christian Association Meeting, held Thursday at 7.30 in College Hall Chapel, was led by Kate Cushman. The subject was "Highest Aims."

At the Christian Association meeting in the Congregational Church on Thursday evening, April 22, Miss Merrill told of the many interesting books and stories written on the subject of missions. Frances Taft spoke about the Chinese, their religions and customs, and their desire for progress and Christianity.

The Deutscher Verein met at the Alpha Kappa Chi house on Tuesday evening, April 20. Frau Schmidt gave a delightful talk on Gottfried Keller. An informal reception was held afterwards for Frau Schmidt, who will next year belong to the Department of German of Wellesley College.

Forensic Burning

The Junior Class burned their forensics at about eleven o'clock on the morning of Monday, April 19. An engine and cars sufficient to hold the class were chartered, at considerable expense; they conveyed the class in safety to the neighborhood of the Paint Mill where the forensics were finally burned. The forensic procession took place in the evening, forming behind the laundry and then proceeding to College Hall. They sang their dirge. Tuesday morning the college cheered 1910 forensic burning in College Hall Center.

Barnswallows

Members are reminded that permission from the President is absolutely required for admittance to the Friday night rehearsals of the plays.

Vacation School Positions

All those desiring to apply for positions in Vacation Schools for this summer are asked to send in their applications to the Christian Association before the end of this week. There are positions open for Wellesley girls in Boston, New York, Philadelphia, Pittsburgh and a few in Chicago.

Student Building Report

Selling ice cream at Barn	$50.95
Society Tau Zeta Epsilon	100.00
1910 Class social	9.90
Valentines	3.00
Selling doughnuts	1.00
Glee club	100.00
Mandolin club	50.00
Society Zeta Alpha	25.00
Money from Wellesley calendars given by the class of 1911	80.00
Gift from a friend last year	200.00
Personal Pledges	2,179.94
Total	$2,799.79
Paid out for	
Ice cream	23.50
Printing slips	2.75
Total	$26.25
Amount in bank	$2,773.54
Promised by the Christian Association	200.00
Promised by the Barnswallow Association	500.00
Total	$3,473.54

Social Study Circle Table

Since last week there have been added to the loanable literature a pamphlet by Miss Pauline Goldmark of the National Consumers' League, "Do Children Work in the Canneries?" and Lowes Dickinson's "Liberty and Justice," which is to be the subject of discussion at the next meeting. The books on the S. S. C. table are there for the use of any who may be interested.

Mrs. Mary F. Severance (Wellesley '85) whom we of the College know best through the Alexandra Gardens in the Pomeroy-Cazenove quadrangle where spring seems to come earlier than elsewhere, has just done a piece of public service in publishing, *A Guide to American Citizenship* for the use of immigrants. A copy may be found on the Social Study Circle Table.

Another book recently added to the loaning list of the same table is Lloyd's *Man, the Social Creator*.

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Delta Upsilon Play

On April 17, the Harvard Chapter of Delta Upsilon delighted us with George Chapman's *All Fooles*. It was the most finished and well-staged presentation they have yet given us. The very fact that it showed to advantage, even on our bare stage, is surely a proof of its excellent stage qualities! The finish found in the staging of the play, was also evident in the fine delineation of character. The senile, pliable Marc Antony, the over cunning Gostanzo, the moody, suspicious Cornelio, even the courtiers, all were distinctly and consistently characterized.

If there was something to be desired in the convincingness and distinctness of the feminine portion of the cast, we must take into account their great obstacles, and remember only their very sensible silence and extreme comeliness.

The story of the play is, in brief—

The scholar, Regnaldo, discovers that his brother, Fortunio, and his friend, Valerio, have both fallen slaves to Love. Fortunio loves the sister of Valerio, but her father, Gostanzo, opposes his suit. Valerio has fallen in love with, and secretly married the penniless Gratiana, which would undoubtedly enrage his thrifty father.

Regnaldo arranges that Gratiana shall pretend to be the wife of Fortunio, and that when his father, Marc Antony, sends him from home, he shall take his supposed wife to the home of Gostanzo. Thus Valerio may be near his wife and Fortunio near his beloved. The shrewd Gostanzo discovers the love of Valerio for Gratiana and refuses to have her longer in his house. Whereupon Regnaldo tells his father the whole story, and in order farther to gull his old friend, Marc Antony receives Gratiana. In the last act, through Cornelio, who would get even with Regnaldo for making sport of his jealousy, Gostanzo is conducted to the Tavern where he sees his supposedly thrifty and virtuous son drinking and gaming. He discovers the entire deceit, and though at first enraged, finally gives his blessing to both couples.

The whole plot, though slight, forms an excellent instrument for the wit and humorous eccentricities of the characters which were well carried out

The part of Regnaldo was done with admirable spirit and power. With his life, enthusiasm and quick change of expression, he carried us through the most trying parts of the play the parts, which in less skilful hands would have dragged.

Valerio, by his quaint wit, and absolute unconsciousness entirely won the heart of the audience, as did also his very excellently acted father.

Cornelio though a less difficult part, was all that could be desired, as the jealous husband.

Though we cannot but feel that the notary, and probably the surgeon were a trifle over-exaggerated, we enjoyed them thoroughly and realized their peculiar part in the Elizabethan spirit. The Chapter is to be congratulated upon its fine interpretation of the Elizabethan drama, and especially upon its presentation of *All Fooles*.

Free Press

I.

Why, I wonder, have the Student Volunteers lately been more than once cited as a notably distracting influence in college life? Of the undergraduates whose names have appeared in the annual lists of members, I have had about a quarter in my classes, and more than half of the grades I have given them must have been A or B. The lists include also several Durant and Wellesley College Honor Scholars who have not been my students. The Volunteers have seemed to me among the least offenders in the matter of diverting energy unduly into non-academic channels.

Not every religious and philanthropic organization in college, however can be acquitted of the charges made. The seriousness with which the Student Government Association and some other organizations have considered the problem of over-burdensome occupations, and the intelligence, effectiveness, and self-control with which one reform after another has been carried out, are a just cause of pride for us all. But in this task there has sometimes seemed to be scanty co-operation from those who are seeking to uplift the world. No sooner is some measure of relief secured in the social schedule than a new religious or philanthropic enterprise emerges. It were to be desired that Christian and other well-wishers might recognize a duty at home to the oppressed who are pushed and the unwary who are beguiled into such efforts for the world at large that the world in little is left untended.

Naturally a teacher of Social Ethics sets no low estimate upon the world's needs What are we living for if not for these great ends? But just because they are over-whelmingly great and pressing and perplexing, they demand workers of wide knowledge, built on broad foundations, rising to large, serene judgment. Such workers the colleges must furnish, and cannot furnish without room wherein to lay the ground-work. It is not the frivolous student who most endangers our success; it is the student who tries today to do tomorrow's duty Sufficient unto the day is the task thereof

MARY S. CASE.

II.

A discussion has been filling the columns of our college publications of late, which is most wholesome, and must have caused a salutary "arrest of thought" in the mind of many students. How shall the sum of Heaven-given time and energy be expended during the golden years of opportunity in college?

May I say a word in reference to the activities in college directly in the line of training for social service?

My practice in the scientific method of "learning by doing," of putting theory at once into some form of laboratory work all the way, does not permit me to be quite sure of the contention that the life of college women would be more whole and forceful by devoting the four years of college all to intellectual training, and through faithfulness to this alone, to training in the abstract virtues.

My specimens from which I make an induction are the alumnae who are filling posts of usefulness in the world, who most of them got the inspiration for their particular line of work from the "outside" things, if we should call such things "outside" which were brought to their notice in college.

Much might be said of the women who are engaged in altruistic work in this country, I am thinking now of the fourscore who have carried the light of this college to the less favored women of other lands. These missionaries are among the "keenest and best trained" of the alumnae They have been successful as heads of schools of high grade in Japan, India, Africa, Turkey. They have been medical women of acknowledged ability, I know of no failure. The outside activity of these students while in college was often concerned with the Christian Association or the Volunteer Band. They added to the intellectual development gained from their college program systematic study of the geography, social conditions and modes of religious thought of other nations.

Possibly here and there a member of the Volunteer Band may come under academic criticism, yet a good percentage of the Phi Beta Kappa students have been on the roll and for the last year whose records I asked to have examined, full sixty percent of the members carry a majority of their work at A and B in a wide range of departments of Mathematics, Science and the humanities.

There is another possible word to be said in reference to those students who confessedly come to college at first "for the life,"—and I know of alumnae from this class who would be glad to say it. They came for the college life as they conceived it, they went out of college with the ideals of the true life for which the college stands wrought into their being.

I remember when some of us said that the colleges could never do what was most far reaching for American life until they got hold of the society girl. If they have some from these circles in later years it is the fault of the colleges if they do not put upon them their stamp for none but the genuine things in scholarship and life.

SARAH F. WHITING.

III.

We do not always realize how destructive the college girl is at times. One of the villagers, in order to defend his property from the depredations of daily coming and going hordes, has sent a complaint, statistics and petition to the *News*, the chief items of which we publish for earnest consideration by all to whom it may apply—supposedly the village student.

This property owner, finding that students would make paths across his lawn, despite his delicate requests, had a walk made at the expense of fifty dollars, for the especial convenience of students in too much of a hurry to regard anyone else's rights. This was a year ago and now considerate students have managed, notwithstanding the walk, to reduce the lawn to such a condition that it has had to be completely repaired at considerable expense. The property owner helplessly reminds the *News* that one can't use brute force.

His complaint would probably be re-echoed by many a villager whose lawn is criss crossed with paths, whose hydrangeas and barberries are hopelessly broken by the skirts of hurrying girls. I trust this notice will not be re-echoed or renewed. You know, yourself and Wellesley College don't make up the universe,—however insignificant you may hold the fact, other people and the village of Wellesley *do* exist.

K. P.

An Idle of Spring

The sun is very shiny and
  The breeze is warm to-day;
The hyacinth and crocus are
  Particularly gay.
The sparrow twitters in the tree
  Lake Waban is a dream.
It might be very pleasant if
  One had no German theme.

I think it would be awf'ly nice
  To be an angleworm,
With nothing in the world to do
  But through the grass to squirm.

Instead of which it happens that
I take Zoology,
And have to draw a picture of
The worm's anatomee.

We have been told that it is wise
To let one's troubles sink,
And not to fuss about today,
Nor of the morrow think.
But how does this philosophy
Apply to one whose bus-
Iness it is to study up
For Friday's Bible quiz?

Oh, yes, it's very well to say
That life's a flowery path,
But how to reconcile it with
Psychology and Math . . . . . .
Three-twenty *now*? For Heaven's sake!
And maybe it is later,
Come on—let's run! (I bet a cent
We miss that elevator.) 1911.

Professor Lowes' Lecture

Professor John L. Lowes of Swarthmore College lectured to a most appreciative audience in Billings Hall, Friday evening, the twenty-third of April, on Literary Transmission in the Middle Ages. Professor Lowes was introduced by Professor Jewett who reminded us of our privilege in hearing so eminent a modern Chaucer scholar.

In approaching his subject, Mr. Lowes spoke of the fact that theories of literary criticism too often fail to take into consideration the literary conditions under which Chaucer wrote. The lines in "Troilus and Criseyde,"

"Ek for to winnen love in sondry ages,
In sondry londes sondry ben usages

may well be kept in mind in respect to literary usages of older times. The Shakespeare—Bacon theory would never have emerged if there had been a clearer understanding of the relations between sixteenth century playwrights and publishers, and Chaucer's caution to his readers not to interpret the older stories he told by fourteenth century standards still holds for the students of today, as regards judging fourteenth century problems in the light of nineteenth century conditions. It is, therefore, wise to refresh our minds on some points bound up with the persistent problems confronting the student in literature, prominent among which is the question of literary transmissions.

The fourteenth century stands at the edge—the hither edge—of the era of oral transmission of literature; transmission by word of mouth, as well as by manuscript, was still to be reckoned with in Chaucer's time. Such scenes as the one at the opening of the second book of "Troilus and Criseyde" where the three ladies

"Herden a mayden reden hem the geste
Of al the sege of Thebes, whil hem leste,"

were common in the fourteenth century; and the reading aloud of a still plastic story, the fitting into it of the thought and incidents of the times, was a potent factor in the transmission of literature. Poetry was then much more a thing of the ear than it is now, and less a matter of the eye, with the consequence that the molding influence of oral tradition was felt even in Chaucer's day.

Many a doubt might be cleared away, if we could know in what form Chaucer knew Machault, Deschamps, Froissart, Boccacio, Dante, and other men by whose work he was certainly influenced. Accustomed, as we are, to having on our desks, "The Complete Works" of this or that man, it is necessary to remind ourselves, when considering the influence of such and such a man on Geoffrey Chaucer, how seldom the complete works of anybody would be known as a whole to any one person. Many a problem would be simpler if we could know, for example, just what poems were in the manuscript which Deschamps sent to Chaucer; or whether the eighty-eighth sonnet of Petrarch which he translates in "Troilus and Criseyde" was the only one in the manuscript that he brought with him from Italy. There is this necessity of taking manuscript conditions into account in critical questions. The present controversy over the authorship of "Piers Plowman" gives an instance of the relevance of what may seem purely mechanical problems to literary questions.

Granted certain influences from the French, Italian and English under which Chaucer came, the question arises: *how* did he work? Should Chaucer be branded as an unblushing, brazen plagiarist? The answer involves one of the striking differences between the mediaeval and the modern attitude towards literary property. In the early Middle Ages there was no sense of property rights in respect to the productions of one's pen. It is not far from the verge of literary anonymousness, as seen in the ballads. The author's personality in the Middle Ages was wholly secondary to what he said. It is hard for us, brought up in the modern atmosphere of individualism, to realize that absolute submergence of the personal. It is significant that the names of the two contemporary men worthy of a place beside Chaucer, are unknown: the authorship of "Piers Plowman" is not proved; and the author of "The Pearl" and "Sir Gawain and the Green Knight" has remained utterly unknown. Translation ranked with original work. No more courtly compliment could be paid than the taking over of another's words, the thinking of his thoughts after him. The Middle Ages had a child-like reverence for authority, and people liked to know that what they read was of good old stock. In passages where Chaucer is most delightful, he slyly adds "as others tellen," or "as olde bokes seyn"; but the initiated know that in "olde bokes" is the last place to look for the source.

But, granted that the mediaeval poet is absolved from all moral censure for his borrowing, nevertheless what becomes of his originality? One great use of the study of literature is that it helps one to arrive at an understanding of this word. Originality is not invention; genius has no time for that. The man of genius takes the conventional theme, and the conventional mode of expression, but individualizes and transforms them, makes out of them a vehicle for his own understanding of human experience. Here Chaucer stands supreme.

We must remember that mediaeval poets were born into an inheritance of conventions,as into their mother tongue; that they were all under the influence of the common poetry, and stock-phrases of the time. There is danger of confusing the influence of a poetic genre, with the influence of an individual poet writing in that genre. In considering the prevailing literary vogue of Chaucer's day, one or two things stand out preeminently. We like things short, as our modern short-story, and three act play can testify, but the Middle Ages liked things long. Nobody, except Chaucer, seemed to know how to end. They had a tendency to make collections, shown in their elaborate lists and catalogues. We have, as one example of this, Boccaccio's "De Claris Mulieribus"; and Chaucer is only following the vogue in his "Legende of Good Women," and "Monks Tale." Then there is the vogue of certain conventional literary forms. A writer's genius is one thing, his medium of expression another; and the second is largely determined by the vogues of the day. It is idle to conjecture what Shakespeare would have written, had he lived in Chaucer's time. In the fourteenth century the play was not the thing; neither was the novel. Therefore, in spite of the superb dramatic possibility in the "Canterbury Tales," and the subtle character insight and breadth of stroke in the "Troilus," Chaucer was neither a dramatist nor a novelist. Instead he was past master of the art of narrative verse, because narrative verse was then being written The path that even genius takes is largely predetermined and foreordained by the paths others have taken before him, and Chaucer was no exception to the rule; he, too, responded to the prevailing fashion.

Yet here, too, the manner of the response is the vital thing. There are three possible attitudes, in a case of this sort, toward literary conventions. First, there is the attitude of passive acceptance, and this was the dominant mediaeval point of view. Then there is the diametrically opposed attitude of our own day; the rejection of all commonplace and all conventionality, and the striving for something piquant, startling, original. Midway between these two, is the attitude which neither passively accepts nor needlessly rejects, and this attitude bears the stamp of no particular time; it is the attitude of the greatest artists of whatsoever time. Neither the trite nor the wholly new can grip us as do the things old enough to touch the chord of memory, and yet fresh with some unspent beauty of surprise, where we have the familiar sense of being at home, with the sense of discovery. This merging of the two is the test of true originality; a test which Chaucer meets. Just as Shakespeare found the conventional court fool, and left us Touchstone, the gravediggers in "Hamlet," and the fool in "King Lear," so Chaucer used the conventions of his day but so vitalized them that his conventions became more real than other men's transcriptions from Nature. In this power lies one vital element in Chaucer's originality.

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Recent Additions to the Library

Abbott, E. H., On the training of parents.
Alexander, A. B. D., Short history of philosophy.
Andrews, C. M., History of England.
Aristophanes, Plutus, edited by B. B. Rogers.
Ashley, W. J., Edward III and his wars.
Bailey, L. H., Principles of vegetable gardening.
Bain, R. N., Peter III, emperor of Russia
Barnard, F. P., Companion to English history.
Britton, N. L., North American trees.
Brouckère, L. de, Philosophie en France au 18e siècle.
Chesterton, G. K., G. F. Watts.
Cheyney, E. P., Short history of England.
Codman, J. T., Brook Farm.
Cornish, F. W., Chivalry.
Currency problem and the present financial situation, 1908.
Dale, Edmund, National life and character in the mirror of early English literature.
Ellis, Havelock, The soul of Spain.
Garland, Hamlin, Captain of the Gray-horse troop.
Garland, Hamlin, Money magic.

Art Notes

Copley Hall—Sorolla's Paintings.
Copley Gallery—Ten American Painters.
St. Botolph Club—Members' Exhibition.
Doll & Richards'—Mr. Davis' Paintings.
Doll & Richards'—Mr. Hornby's Etchings.
Vose's Gallery—Early English Portraits.
Boston City Club—Mr. Royce's Photographs.
Twentieth Century Club—Miss Smith's Drawings.
Franklin Union—Loan Exhibition.
Kimball's Gallery—Mr. Pepper's Portraits.

Theatre Notes

Hollis Street—Marie Cahill in "The Boys and Betty"
Majestic—David Warfield in "The Music Master."
Tremont—"The Servant in the House," by Charles Rann Kennedy.
Colonial—Follies of 1908.
Castle Square—A Runaway Girl.

Society Notes

Shakespeare

At a meeting of the Shakespeare Society held Wednesday, April 14, at the Shakespeare House, Edith Payne, 1909, was formally received into membership. The following program was given:

Hamlet Act I, Scene IV, V.

Ghost	Charlotte Lyman
Horatio	Mary McNab
Marcellus	Kate Roach
Hamlet	Sydney Clapp

Zeta Alpha

At the regular April meeting of Zeta Alpha held in the society house Wednesday evening, April 21, the following program was presented:

I. Scene IV from *Robin Hood and Allan a Dale*—written by Frances Hill

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Society Notes—continued

Robin Hood	Jane Goodloe
Allan a Dale	Beatrice Stevens
Ellen Adair	Florence Olney
Father of Ellen	Aph Phelps
Sir Stephen of Trent	Katharine Wilbor
Bishop of Hereford	Rebekah Davidson
Friar Tuck	Selma Smith
Little John	Marie Spahr
A Tinker	Clara Schneider

II. Criticism and discussion of scene.

Tau Zeta Epsilon

Five original Pictures given at the regular meeting April 21, 1909.

I. Portrait (after Romney).
Artist: Ella Simons.
Model: Mary Snyder.

II. Portrait of a Young Girl.
Artists: Jennie Van Etten.
Helen Hussey.
Model: Eleanor Raymond.

III. Listening.
Artist: Margaret Shepard.
Model: Margaret Ingram.

IV. Study in brown.
Artist: Irvina Hersey.
Model: Margaret Kennedy.

V. The Music Lesson.
Artist: Isadore Douglas.
Models: Miriam Loder.
Helen Macartney.

At a meeting of Society Tau Zeta Epsilon Wednesday, April 14, Helen Macartney of the class of 1909 was formally received into membership.

Alumnae Notes

In addition to notes concerning graduates, the Alumnae column will contain items of interest about members of the Faculty, past and present, and former students.

The cable dispatch which announces the death of Miss Minnie Adams Morss of the class of 1891 brings sorrow not only to members of her class wherever they may be, but to many members of the college of today, owing to the frequent renewal of that close association with Wellesley which began in her undergraduate days. After a period of graduate study which led to the degree of M. A. in 1895, Miss Morss turned to the advantage of the college the leisure which fair fortune allowed her, acting as hostess or secretary in many an emergency, and serving always in a graceful and effective way. The Wellesley College Record of former students which was published in 1900 would hardly have been achieved but for the unremitting labor of Miss Morss, the chief reward for which was in the joy of service.

In the autumn of 1900 Miss Morss went to Europe, and during this period of travel her interest in the history of art which had always been remarked, became a passion. After that she went abroad several times, always with this special study in view. For three winters she studied in the American School of Classical Studies in Rome as deeply as her frail health permitted. Her

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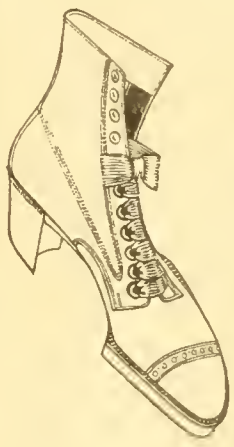

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N. Y.—Surprise among residents of the Morningside Heights district, particularly Columbia University students, has followed announcement that a branch bank in the vicinity will charge $1 a month on check accounts of less than $200.

One of the banks that has adopted the $200 limit has modified it to the extent of allowing students to carry balances of $100 or more, charging the students 50 cents a month for smaller accounts. No charge whatever is made for the accounts of persons employed by the university. An officer of the bank explained its position thus:

"It is true that we have fixed the $200 limit for deposit balances, charging a regular monthly fee for smaller balances. We had to do this in order to pay expenses. There is no profit whatever in $100 or $75 balances. People who cannot carry $200 should not have a checking account at all, but should do business with some savings bank instead. We do not wish to be harsh with any one, but if you knew the labor involved in keeping a line on these small balances, and accepting at par checks that often take two or three days to collect, you would understand our position. We cannot carry these accounts at a loss."

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Alumnae Notes—continued

fellow students of the school, referring to their intercourse with her, speak with enthusiasm of the mental qualities which they respected and of the companionship in which they reposed. For a year or more she edited *Masters in Art*, published in Boston, and she was urged to continue in this work. At the time of her last visit to the college in June, she was full of anticipation, planning to go abroad again in the company of family friends and to spend much time in her beloved Italy. There in Florence death found her surrounded by that beauty which had won her devotion.

Loving and wise, true and gentle, Miss Morss was a blessing to all who knew her well, and such she will ever remain. "All our friendships and loves, come from God, and are but reflections of the divine tenderness." Hers must be the full inheritance of the pure in heart.

The annual meeting of the New York Wellesley Club was held on Saturday, April 17, at the home of Mrs. Travell (Janet E. Davidson, 1892), 27 East 11th Street. The first business was the reading of reports by the Secretary and the Chairman. Mrs. Devan was elected President to succeed Mrs. Pedersen. A short recital of Wagner and Chopin music followed. Dr. Mary Mills Patrick, the guest of honor, spoke of the present uprising in Constantinople, in its close relation to the American College for Girls there with which she is so notably connected.

The April Meeting of the Colorado Wellesley Club was held in the club house of the Wolcott School, Denver, with Miss Wolcott as hostess. Reading from the life of Alice Freeman Palmer, in which the members are all intensely interested, was continued. A large part of the time however, was taken up with plans for the College Euchre Party, to be given in the ballroom of the Woman's Club Building, on the afternoon of Saturday, April 24. The object is the raising of money to make some necessary repairs to the Wellesley tent at the Y. M. C. A. Health Farm. The tent itself was given by Miss Hazard two years ago, and was fitted up by the Colorado Wellesley Club. The annual meeting of the club will be held in May.

Miss Grace Allen, 1908, has been spending some months in Colorado, and returns in April for a trip abroad.

Miss Leila David, 1908, has been spending the winter in Minneapolis.

At the recent wedding of Harriet Willcox Gunn, 1903, Miss Mary H. Haines, 1903, was maid of honor, Lucy Willcox Wallace, 1890-93, was matron of honor, and Miss Marie Hershey, 1903, was a bridesmaid. The choir sang a wedding hymn to the music of the 1903 song, and the bridesmaids wore gowns of four shades of rose, and carried rose and crimson roses.

Miss Emilie H. Callaway, 1906, has just been graduated from the American Academy of Dramatic Arts in New York.

Engagements

Miss Nathalie Lydecker, 1908, to Mr. Horace Dyer of St. Paul, Minn.

Miss Roby Jessie Reynolds, 1905, to Mr Umberto D. Garfield.

Miss Catharine C. Whitaker, 1906, to Dr. Fred De Forest Lambert, Technology, 1899, B. U. School of Medicine, Ch B., 1899, M. D., 1900, Harvard University School of Medicine, M. D. 1901, of Tyngsborough, Mass.

Marriages

COOPER—LORENZ. April 14, 1909, at Shamokin, Pa., Miss Nancy Lawton Lorenz, formerly of 1910, to Mr. John Horn Cooper, of Sunbury, Pa. At home after May 15, 119 South Fourth Street, Sunbury, Pa.

LOVEMAN—GARSON. March 15, 1909, in Rochester, N. Y., Miss Hilda Garson, 1907, to Mr. Bernard E. Loveman. At home 708 Oak Street, Chattanooga, Tenn.

CLARK—AINSLIE. April 21, 1909, in Brooklyn, N. Y., Miss Sue Belle Ainslie, 1903, to Mr. Alfred Sinclair Clark. At home after June 1, 2 Malcolm Street, Boston, Mass.

Birth

April 11, 1909, a son, Charles William Jr., to Mrs. Charles W. Potts (Ida Kitchen, 1904).

Deaths

April 6, 1909, in East Boston, Massachusetts, Frank Eugene Sullivan, father of Frankie E. Sullivan, 1902.

April 20, 1909, in Florence, Italy, Minnie Adams Morss, 1891

April 21, 1909, in Westerly, R. I., the mother of Julia Maxson Spicer, 1908.

Change of Address

Miss Ethel A. Morse, 1905, Fort Mills, Corregidor, Manila, P. I., Care of Lieut. H. L. Mills, C. A. C.

Mrs. Francis Meehan (Helen Cooper, 1908), 104 Highland Ave., Winthrop, Mass.

Miss Laura M. Dwight, 1906, 781 Jefferson Ave., Detroit, Mich.

Mrs. Henry H. Rockwell (Jessie Cameron, 1900), 6 Marston Way, Worcester, Mass